

# THE ETUDE

## *Music Magazine*



November 1936

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# Christmas Entertainment Material

FOR PROGRAMS BY YOUNG FOLK AND FOR PUPILS' RECITALS

Fascinating  
Christmas Playlets  
and Operettas  
For School and  
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Horace



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# THE ETUDE

## Music Magazine

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Editor  
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Associate Editor  
EDWARD ELLSWORTH  
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### The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



OSSIP GABRILOWITSCH, for eight years conductor of the Baden-Baden Symphony Orchestra and one of the most gifted pianists of his generation, died September 14th, 1936. From 1912 to 1914, while in St. Petersburg, he entered the St. Peters Conservatory and graduated at sixteen. He then had two years' Leschetizky training, with the theoretical training from Glazunov, Rakhmaninoff, and Rimsky-Korsakoff. His success as concert pianist was established in Europe; in 1909 he came to America and every theater till 1914 he became an American Citizen. In 1909 he married Clara Clemens, daughter of Sam Clemens (Mark Twain) and with known artists after many appearances as guest conductor of the Philadelphia Orchestra, he was from 1929 to 1931 the co-conductor with Leopold Stokowski of this famous organization.

AN INTERNATIONAL FESTIVAL OF MUSIC is announced to be held from April 7th to 10th, 1937, at Baden-Baden, the famous German watering place.

THE GRAND OPERA OF PARSIFAL, most sumptuous and one of the most famous of the world's buildings devoted to music, was endangered on September 13th, when fire destroyed the roof and ceiling, with damage estimated at from one million to two million.

THE MUSIC LOVER'S CLUB of Boston, founded by the widow of King American Musician, Mrs. Edith New Green, celebrated its twenty-fifth anniversary with a luncheon at which many leaders in the local musical life were present. This active club has sponsored a rather imposing list of aspirants for musical fame who have later achieved success.

THE CHORAL SOCIETY OF ATHENS, Greece, with the Orchestra of the Conservatory of Athens, under the direction of Mr. M. Icoomoti, gave a performance of "Boris Godounov" by Moussorgsky, under the baton of M. Icoomoti.

IN THE FEIS CROIL, recently held at the Philharmonic Green Cup for Song Interpretation, was won by William Todd from Belfast; the Dennis O'Sullivan Medal for the interpretation of Irish songs went to Jessie Lovell of Dublin; Joseph M. Curran, for singing of operatic arias, was awarded to Fredric Cross of Cork; and the Cup for Dramatic Singing was taken by Patrick of Dublin.

CHARLIE CHAPLIN, internationally famous comedian of the movies, is said to supervise the musical score of his pictures, in spite of his ignorance of music, he neither reads nor writes music. In his home his favorite instruments are the concertina, pipe organ, and violin, on which he plays for amusement.

HAND-ORGANS are reported to have been banished by Major La Guardia, from the streets of New York, but the next generation is to make a comeback, as he shall be the first to diet of "Miserere" from "Il Trovatore" and "Intermezzo from 'Cavalleria Rusticana'."

JAMES PHILIP DUNN, organist and composer of works which have been played by some of America's leading symphony orchestras, died July 24th, at Jersey City, New Jersey. Born January 24, 1875, in New York City, he was educated at Columbia University, under Edward MacDowell and Cornelius Rybier. He had held leading church positions of the metropolis and was a staunch champion of the American composer.

LOTTIE LEHMANN is reported to have given a "magnificent interpretation" of the rôle of Leonora in "Peterloo" and "Fidelio" when she was presented as the opening event of the Salzburg Festival. She is reported to have said, "I could well be told that I was not only a superb singer, but also a great tragedienne. Her singing, her acting, her declamation, all said in her 'Vile monitor, where art thou going?,' an operatic war horse on which dramatic sopranos of the past have ridden to fame, was thrilling even after coming all the way to Philadelphia over the air.



MUSIC AXIOM FOR NOVEMBER

Be Thankful for Your Part in the Glorious Art of Music.

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it seems to me that news of it may interest and perhaps even surprise you. I mention, as an example of this, that your 'Concerto in A major'—a work that you yourself do not regard as precisely 'popular' in its appeal, a work that requires deep understanding and cultivated taste—that this concerto has figured in my programs, played before audiences that ran into thousands, no less than six times in the course of three seasons, a circumstance not to be underestimated in view of the limited number of 'classical' programs that are offered. I find further support for this same claim of mine in the fact that these compositions represent (and indeed are) the new era. The past winter season proved in the most striking way imaginable that the public here is following energetically in the path of progress when that public broke definitely with the old Italian operatic tradition and turned with enthusiasm toward a new sun, the epoch-making opera of Germany. In this way a situation previously unheard of in this country has come about: a company consisting of respected and socially distinguished Americans has subventioned German opera in a princely way and in its own opera house, providing also the means for its further support on the most extravagant scale."

In this writing, Josef makes reference to the first season of German opera which Leopold Damrosch (father of Dr. Walter Damrosch) organized and presented at the Metropolitan Opera House, in which the great Wagnerian music dramas were first heard in America, on a thoroughly adequate scale of production.

### Silent Hands



THE HANDS OF GABRILOWITSCH

IN MID-SEPTEMBER a great pianist passed away in the city of Detroit—Ossip Gabrilowitsch. He was born in Russia in 1878 and had been identified with American life since 1900. A pupil of Tolstof, Liadov, Navratil, Glazounov and Leschetizky, he won highest honors and recognition in Europe before coming to this country. His marriage to Clara Clemens, daughter of Mark Twain, one of the most distinctive figures in American literature, brought him even closer into the scene of American life and art. His innumerable appearances as a pianist and as a conductor endeared him to millions.

The "Gabrilowitsch touch" was an indescribable something that was the envy of pianists. The hands that brought such beautiful tones into being, are now silent, but the memories of his art cannot be stilled. All of the exquisite tone pictures that those fingers recreated from

the great galleries of musical art—his superlative Mozart, his beautiful Chopin, his forceful Bach, his romantic Schumann, his splendid Beethoven—all these were rich and noble contributions to music. Fortunately some of his interpretations are preserved on records and are therefore permanently available. We are permitted to present here with a photograph of this eminent pianist's hands, by courtesy of the Rembrandt Studios. Leschetizky considered Gabrilowitsch's hands ideal, from a pianistic standpoint.

### Under the Baton

THE conductor's baton is probably the evolution of a cane or a piece of music rolled up into a convenient wand. Lully (spelled Lully in French), according to the story, used his cane as a baton and, in a fit of temper in 1687, struck his foot and brought about an abscess which caused his death. Lully was insolent to his players and haughty to all except royalty. He paid the penalty of a bad disposition.

The baton came into general use in England a little over one hundred years ago. Mendelssohn was among the first to use it consistently. He met Berlioz in Leipzig in 1841 and they exchanged batons. The wily Frenchman wrote,

"Grand Chef! Nous nous sommes promis d'échanger nos batons; voici le mien. Il est grossier. Il est bien simple; les sautes seules dont les siennes pâles aiment les armes ordres." His allusion to the baton as a tomahawk is funny.

In recent years the prima donna conductors have taken many scalps of their feminine admirers by means of the baton. Wassili Hytch Safonoff, piano virtuoso, and conductor, who directed the New York Philharmonic Society (1906-1909), discarded the baton; and since then Leopold Stokowski and others have done likewise. We have found, when conducting, that a baton is a very difficult thing to manage and that the batonless style is simpler. Trained players, however, often prefer a baton, if only because it is more visible. Some conductors, Fritz Reiner among them, are very definitive in the use of the baton.

### They That Survive

THE Metropolitan Opera," a new book by Irving Kolodin, gives a very excellent and graphic history of the greatest of American operatic undertakings, from its opening in 1883 to the present, incidentally, grand opera on a big scale in New York started in the same year that THE ETUDE was founded. The repertoire of that season included "Faust," "Lucia di Lammermoor," "Il Trovatore," "I Puritani," "Mignon," "La Traviata," "Lohengrin," "La Sonnambula," "Rigoletto," "Robert le Diable," "Il Diavolo di Siviglia," "Don Giovanni," "Mefistofele," "La Giordana," "Carmen," "Hamlet," "Martha," "Le Huguenot" and "Le Prophète."

Of these nineteen operas, ten survived in the repertoire in 1934; but a notable change in popular taste had taken place.

It is interesting to note the operas given most frequently during the fifty-one eventful years. We list them according to the number of times each was performed: "Aida"—265; "Lohengrin"—238; "Faust"—228; "Il Pagliaccio"—204; "La Bohème"—202; "Die Walküre"—190; "Tannhäuser"—189; "Cavalleria Rusticana"—181; "Carmen"—176; "Tristan and Isolde"—176; "La Tosca"—166; "Madama Butterfy"—163. Note that of this group, 793 performances were those of operas of Wagner. Another revelation is that in this period, all Wagner performances, including works unmentioned above, totaled 1317, while those of the entire list of operas by the great Italian master, Verdi, were 365. It should be noted, however, that for long periods the Metropolitan Opera House was under German domination. During the period mentioned, 63 performances of operas by Americans were given.

# Reflections from a Musical Life

By Ignace Jan Paderewski

### The Miracle of Chopin's Art

IS THAT to disparage Chopin? No, and again, no. Let me dwell a moment on the miracle (it is nothing less) of Chopin's art. The frail man of genius, that fastidious and shrinking soul, has been a world conqueror.

"A century ago, Chopin—already the marked victim of the disease that was to be his doom—was pouring forth masterpieces. He has been dead for more than eighty years, but his power and his great reputations have waned and vanished! No belittlement by supercilious critics has made the slightest effect upon his fame. The aesthetic fashions have veered and shifted, like any weathercock, but Chopin is enshrined in the hearts of men."

### A Heroic Soul

HE NEEDS not my or any defense; but a protest may be made against the legend of a spineless, effeminate and self-pitying Chopin. How could the author of the *Ballade in F minor*; the *Fantaisie in F* with the great proud polonaises; the spirited mazurkas; the *Etudes* and the heroic studies (Chopin's "Studies") hold to be almost the most characteristic and original of his works?—how, good people can he have been? That the frail body contains a truly heroic soul!

"The torso, too, of a Chopin who was a mere midget, though not real technical resources, may be corrected. Truly it is absurd. If one work were to be selected to refute it I would name the *Ballade in F minor*, with its subtle contrapuntal texture.

### Women and the Keyboard

THE PROFOUND depth of Chopin's physique and frail body, to which the demands (little realized by the lay public) which the musical career makes upon the strength of the body. How many women executants have had the keenest musical intuitions without the bodily strength to render them actual! A woman is, of course, an excellent chamber music pianist; but I call to mind only two of my time who had

the strength adequate to the largest occasions—I mean Sophie Menter and Teresa Carreño—and, rather strangely, those to say virile women lacked tenderness.

### The Mystery of Memorizing

THE MEMORIZING of music—a mystery to the layman—is a subject about which questions are often asked of the artist. The musical executant has three memories. There is the visual memory. One learns by heart a piece of music by remembrance of the printed page. There is the memory of the run of the music; one remembers "how the music goes."

"The third is the digital memory. The fingers remember—seemingly independent of the will—the task they have to execute.



IGNACE JAN PADEREWSKI

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This is the most important of all. It is notably essential to the playing of polyphonic music. One's playing by heart of certain fugues depends upon this digital or physical memory.

### Memory Lapses

"SINCE ANECDOTES concerning the memorizing of music seem never unwelcome, let me confess that made twice in my career memory has played me false."

"Once it was in a Bach fugue. Again it was in a performance in Paris of an Einstein concerto (Lamoureux was conducting). In one of my entries I was late. I think—I hope—no one in the audience knew. I only know that such an experience seems to an artist like the blackest catastrophe.

### The Baneful Effect of Mechanization

"THE MUSICIAN who has seen many decades is commonly asked to compare the present with that past which to him seems like a paradise of memory. One learns by heart a piece of music by remembrance of the printed page. There is the memory of the run of the music; one remembers "how the music goes."

"The third is the digital memory. The fingers remember—seemingly independent of the will—the task they have to execute.

"Scientifically and mechanically, this is an age of wonders. But the arts! The arts are being driven into an arid wilderness."

"SUPPLEMENTING the excellent criticism made in the English press, I list the following from the widely known French musical magazine, *Le Monde Musical*. It is part of a conference given to the distinguished writer, M. Landau, author of one of the best of the biographies of Paderewski. The great artist comments upon the relation of race and music, particularly referring to race conditions in the Europe of the present."

### The Genius of Poland

"IS POLAND musical? The people, the peasants, the entertainers, are very musical. Poland has given to the world the *polonaise*, the *mazurka*, the *cracowia* (spelled also *Krakowia* and *Cracovienne*) and the *oberek*, splendid manifestations of Poland's musical genius. But if you ask me if our middle classes can higher classes and our bourgeoisie can be compared with ours, I say no."

"It is sufficient to look at our work of our philologists to see the changes they have introduced into our language. They forced a simplifying of our language, hoping that our children would have less trouble in learning their mother tongue; but they do not see that through their reforms they cut the roots of our Polish phonetics. They deprive, therefore, the poets and writers of many possibilities and create essential facts contrary to the inner music of the Polish language. I deplore all these ridiculous linguistic reforms. They may even change the national spirit and national character. If I look at these

deformed remnants of words, which I knew long ago as the signs of musical genius of my nation, have led to lose contact with my native language.

#### Race and Music

**T**HAT THE PURITY of the race? This is an absurdity. Who ever heard tell of such stupidity? Can one state a single case in which a genius is one hundred percent pure race? If we would accept as true German origin of all Germans, of course, who, according to the modern theory, are pure Aryans, I would not know where to look for Beethoven, and what of Mozart? His name could be a variation of the Polish name Mozart, which signifies a strong, robust, and bold what about Wagner and Mendelssohn?

"Before the war, a group of remarkable German savants had prepared a great work on the purity of the German race. Kaiser Wilhelm would not permit it to be pub-

lished. Why? This is easy to understand. It was told that this book would convince the world that the majority of Germans were neither of German origin, nor even Aryans. The Germans are old mixture of Dutch and French, of Italian, of Polish, of Lithuanian, and other nationalities.

"But German savants, no matter how varied its racial roots, is really great. Literature, architecture, sculpture, and even painting in philosophy, all would remain intact, even if we would destroy completely all that Germany has contributed to the world. But the German music cannot and never can be replaced. However, the Germans are no longer at the head of the musical world. Certainly not. My personal opinion is that Richard Strauss is the last great German composer. One can love him or not, but one cannot deny his grandeur. In general, the creative genius of music has emigrated to France."

#### The Bird in Grand Opera

By Alethea M. Bonner

**N**OT ONLY HAVE BIRDS won distinction as active contributors to outdoor music, through their singing voices, but they have established a reputation as well in the opera score and other musical writings.

It is, however, through the agency of composers and librettists that these feathered beings have had their "big moments" for Handel, Haydn, Beethoven, Mozart, Wagner, and countless other classics have used them very effectively in their total dramas.

One of the most beautiful arias to be found in musical literature is the brilliant *Sweet Bird That Shun't the Noise of Folly*, from Handel's cantata, "L'Allegro il Penseroso." It is the song of the nightingale, sung by a coloratura soprano, and with flute obbligato.

In another part of Haydn's immortal "Creation," the tones and movements of various birds are presented as perfectly as musical resources will allow. The majestic flight of the eagle, the coming of dawn, and the soft cooing of the swan, all are heard in measures of masterly imitative skill. Unforgettable, too, is the bird music which Haydn's great contemporary, Beethoven, wrote in that magnificent nature sketch, "The Pastoral Symphony," a music score alive with the songs and calls of birds.

It was the eminent music critic, Henry T. Finch, who jestingly said that if Richard Wagner had "carried out his plans of migrating to the United States he might have been accused of borrowing some of his Nibelung melodies and songs of his Ring" in America. It may be seen some such tawny-coated, bushy-vested soloist of the woods that guided the intrepid Siegfried to the fire encircled couch of his beloved Brünnhilde. It was this same Siegfried who was made to drink the last drops of the dragon's blood on his tongue. Acting on the information they gave him he was able to secure the much coveted magic Ring, as well as to wed Brünnhilde.

Wagner raised the curtain on many feathered characters. It in "Götterdämmerung," the last of "The Nibelungen Ring" series, that Brünnhilde, in a dramatic moment, summons two ravens and bids them fly to Loki, god of fire, requesting that he complete the downfall of the gods by burning Valhalla. The swan, because of its traditional beauty, was another favorite with the great German music scribe. The legend of the "Swan Knight" was a familiar story in German folk lore, for centuries before the composer embodied it in the plot of his opera "Lohering."

Another pleasing picture of the swan was held before the mirror of music by the French master, Saint-Saëns, when he gave

to the world his melody sketch of this bird of beauty and grace; while Sibelius of Finland has written a folk-like symphony based on the "Swan of Tuonela." The score inscriptions reads: "Tuonela, the Kingdom of Death, the Hades of Finnish Mythology, is surrounded by a broad river of black water and rapid current, in which the Swan of Tuonela glides in majestic fashion and sings."

#### The Barnyard Contributors

**F**ROM THE STATELY swan to the prosaic hen seems a far cry, but to the old French music master, Rameau, the cackle of a hen was not mere noise, as his (Continued on Page 740)



THE MUSIC LESSON  
This masterpiece of Dutch art, by Frans van Mieris, and dating from 1654 shows the spirit in the surroundings of a Dutch home of that day.

#### FIFTY YEARS AGO THIS MONTH

**D**r. G. Stanley Hall, a leading educator of the day, had this to say in support of the use of easy arrangements of masterpieces, in a dissertation which he read before the annual convention of the Music Teachers' Association:

"Music is a world by itself. It is not merely a language by itself, but it is a world in itself; it should be taught something as literature, as reading, are taught, by the best examples."

"There is with all cultivated people one great difficulty in self-education, that self-education, in all have to carry on after they leave the schools; it is the eternal war against the second-best books, the second-best reading. There is not a man who has reached a healthy period of maturity who has not had at least time to have read most of the very best literature that there is in the world, no matter how bad it may have been. And some have even gone so far as to say that the very best education in the world is that which comes from us wasting our time upon second-best things, and gives us a very few samples of what may be of the best."

A little of David's line of Shakespeare, a tiny bit of Plato, which can be so easily digested and adapted that the substance may be felt even if the form cannot be appreciated by children, seems to me far better than a long, elaborate course of reading, such as that spontaneously followed by children, such as that we waste most of our time upon in getting our minds covered, as has been often said, like a piece of blotting paper, with impressions from the daily and periodical press. All these

things have their place, of course, and an important place; but I think the chief thing is to train the mind so it will have the power to distinguish the best from the worst.

"As a boy, taking piano lessons, I did what I presume every one would have done at my stage of progress; I learned to play Beethoven's sonata arrangement of one of Beethoven's sonatas. Although I rarely touch the piano now, the memory of those movements linger in my mind, and whenever I do sit down I find myself following them; and I think it is one of the most valuable possession I have ever enjoyed.

"The artistic value of even a little of a good thing cannot be overestimated. It is delightful; it is stimulating; it gives a little of a world full of worth and merit; it makes one feel that the rest of the universe is healthy, and good, and joyous, and harmonious to the core; it is a resource against ennui and vice. In fact, I would, on the other hand, not go so far as to believe that even the poorest of the worst piano pounding in the humblest home is, after all, good, because in so many cases it is a resource against the vice which comes of unemployment of time.

"But returning to the illustration taken from my own experience: I have caught, as every one has, the street melodies and songs of the day, and the songs of the past, which come, and they have fitted through my mind when I wished to think of better things, haunting me for weeks or months; but they have all gone, one after the other, each new one crowding its predecessor out. But there is something or other about this simple sonata that sticks, and it is just as interesting and pleasant as any other piece of music, as it ever was, and rather more so. I think, then, that as a sample of classical literature is good in the teaching of reading, to make the children feel a little of what is best in the world of letters, so it should be an early object in musical education, to make the children feel a little of what is best in the great world of music, and spend it on the one object of musical education."

#### Stirring Up Class Standards

By Edna Faith Connell

**I**Y YOU ARE DESIROUS of raising the standards of your music class, it can easily be done, with little or no expense. You will need a pencil, a regular piano strip of paper, and a thumbtack.

By means of the latter, hang the paper in the most conspicuous part of the room. Anything near, or something in a different place, will attract almost every pupil.

With the pencil, write various headings such as "Best counting," "Best fingering," "Best attention," "Most gal for the month," "Pupils who try," "Never-tell twice," "Pupils," and "Best general work."

This will create an incentive for hard work, and attract a competition among the pupils to see who can have his name placed under the different headings.

Many other headings may be used. The teacher should use judgment, and whenever the pupils are weak in, or negligent, should be first on the list.

Stars of different colors to denote the grade of work being done, small prizes for first and second winners in each category, may be used to promote interest.

THE ETUDE



## Stokowski, as His Orchestra Sees Him

By Leopold Stokowski

**N**OVEL?—Yes. Unexpected?—No! That is the way I feel, and I think the way my men feel about our first appearance in films. I might almost add—"at last." For it seems to us high time that we begin to help to realize the great possibilities of the present day sound film for multiplying the audience for the world's richest and most satisfying music.

With my orchestra I pioneered in recording symphonic music for the phonograph. I believe our constant willingness to experiment with the scientists of sound added materially in a great technical improvement in the quality of sound reproduced from the familiar black discs. Later we plunged into the new field of radio broadcasting, and learned much about microphones, drapes, placing and emphasis of instruments.

Naturally, such a serious study of acoustics made it anticipate the point at which the sound screen would become a fit vehicle for that richest and most subtle of all musical mediums, the full symphony orchestra. That point has arrived. But I was determined that our Hollywood debut would wait until all conditions were right.

#### The Best None Too Good

**M**USIC HAS BEEN MY life work, so I was not—and am not—willing to conduct frothy or inferior music, just because it has the name of being "popular" or "familiar." I came to America as a young man, and, as a result of the study of a century have conducted symphonic music in America, I have been called "experimental," "daring," and "even 'sensational'." In short, I tried to make the best music to the public taste, meet to the mutual benefit of all. Appearance in pictures is one more step—and a big one, I believe—along that road.

Superficial, and merely "catchy" compositions are not good investments for a major symphony orchestra. They may be familiar to many listeners, but it is the sort of familiarity which soon breeds contempt. The first, after a few repetitions, begins to see, or hear, through them. As soon as he has caught the catch tune, he begins to criticize, conditions, more critical than the Simon-purest of music lovers could be.

We are also playing our orchestrated choral prelude by Bach, entitled *A Mighty Fortress Is Our God*. This has a distinguished record in history as well as in music. The song was written by Martin Luther, a man of Protestantism in Germany. Bach, a doctor of music, a master of the strong, simple melody, familiar to millions of men and women all over the world, as the basis for one of his famous preludes and introductions. The song is a church organist, and wrote largely for the organ.

Such mighty music, difficult, or for-

warding? The audiences to whom we have played all over the country have not found it so. They have clamored for more of the same, and more like it. I have not the slightest fear that we have aimed over the heads of the motion picture public—which is to say, the American public.

#### A Momentous Innovation

**C**ERTAINLY there will be talk about our appearance on films—the first time that a major symphony orchestra, playing concert-class music, has appeared as a feature of a film made for entertainment. Some of the words spoken and written about this first step in motion picture music will be favorable. Some will be unfavorable. I know there are people, seriously devoted to the finesse in music, who will say that Stokowski and his symphony orchestra should appear in lights alongside Benny Goodman and his swing band in the marqueses advertising "The Big Broadcast of 1937."

To both—the people who are pleased, and those who are apprehensive at the news—I say, "Wait! Let the proof of the pudding be in the eating." You can eat and eyes judge the value of the wine for the future of music and the films alike.

I am appealing to the record—the record which will be seen and heard by millions of people throughout the world.

To our performance, whether it is worthy of the music, it seeks to recreate, and like the music, it is played with care which we have played as well as we have ever played in all the scores of times we have performed these works before concert, radio and record audiences throughout the United States. The slender sound track of the side of the film carries in light and shade a portion of the best performances and two hundred and twenty musicians and myself can give.

Then comes the important question of the camera. What is there interesting to see in the spectacle of a full symphony orchestra at work? There is music itself to watch. You may be sure that the camera will not focus immediately on the conductor and his little stick! The conductor, after all, only the chief leader, the coxswain, the motorman of the orchestra,

**Musical Titans in Filmland**  
**WHEN MY FRIEND, Boris Morros, was general director of music at Paramount, I asked him to appear with my orchestra I accepted, knowing my doubts would be met. I knew we could play the "right" music, and I knew the recording, the camera work, and the general setting for our playing would be what we wanted. The result? He was right. Morros has done**

NOVEMBER, 1936

The fine musicians who sit behind the stands make the music which he strives to mold for best effects. So the camera in our scenes does what the eye of an eager, interested listener would do. It follows the music from one section of the orchestra to another.

#### An Education With It

OFTEN DURING A CONCERT you will hear whispered behind you, "What's that? What's that playing now?" But even in the finest symphony halls, only a few fortunate members of the audience are so situated that they can watch the musicians at work. On the screen, every member of the orchestra will be able to see just that. He will also have the ancient and honorable privilege of all music listeners—he may close his eyes and concentrate on what he hears.

In our performance of the *Fugue in G*

#### "Pep" in Music

By Benjamin E. Galpin

Many years ago I stood on a bridge at Oswego, N. Y., and for the first time saw a schooner come into port during a storm. The wind and waves sent the sense of a mighty rhythm that stirred my soul to tears. What was the cause? Was it majestic rhythm or was it simple grandeur?

A minister stood by his little village having attended a meeting where he felt the majestic grandeur of *Nearer My God To Thee*, sung by several hundred voices. What he termed "life" in music did not come from *rapid tempo* but from majestic rhythm.

A man may call "brilliant" because he brings to our mind delightful surprises. His manner of expression may say, "This is a 'surprise' to me, to the song I have always wanted to say." For this reason let us not forget to include the elements of "surprise" and "manner" in our teaching.

Rhythm in art design and music is a thing of beauty and dignity. Our present perfect "jazz" will not add something permanent to musical composition, but certain dance orchestras which may be heard on the radio are scarcely worthy of the name rhythm. True, their noises are most animating, but the emotional excitement to be explained as the emotional excitement of "cat calls" and for sure by the surprise of unusual sounds and queer noises occurring at unexpected intervals, while the

underlying rhythm is motivated by rapid monotonous beats.

Two conditions of life are activity and monotony. Let us name the former thesis and the latter arsis. Thesis has its attendant depletion or discharge of energy while arsis has its attendant resuscitation or restoration of energy.

The nearer the approach to contrast, the more intense the sense of life. The nearer the approach to monotony, the weaker the sense of life. When absolute monotony is reached, we become dull; brilliancy and animation cease to exist.

A hundred pounds of rubber tied to the rear of an automobile traveling twenty miles an hour gives bouncing activity and we say it "drags" while the same amount of rubber in the form of a ball going at the same rate of speed has bouncing activity. The same condition exists in music. It is not so much the speed of travel that creates the sense of life but the up and down contrast of this thesis and arsis; the regular repetition of accented and unaccented beats accompanied by the depth and breadth of genuine emotional feeling in the interpretation of the composition.

The time value of a note may be measured in terms of duration. The time value may be measured in terms of inflection and activity created by contrasted relationships. Nothing else lends such instant interest to music as does excellent rhythm.

#### For That Weak Left Hand

By Stella Whitson-Holmes

More students of the piano are right-handed, and while the left hand is often more flexible in itself, the student is likely to have less control of it. Often, the teacher

finds that for many years, a pupil's left hand will play distinctly only when it operates simultaneously with the right. While this "borrowing" may not be altogether objectionable, it does not develop the left hand's independence of its own.

To attempt this by forcing the activity of the left hand working alone is like forcing a balking donkey, and may often "set" the left hand in its difficulties all the more. A study where it is demanded of the left hand to "take the lead" in activity and dynamic power while supported by the right

hand, is an ideal one for making the pupil realize that there is as much strength and independence latent in the left hand—once it has discovered it and gained control of it—as there is in the right. In the main, it is the actual realization of this fact through activity that sets the left hand in gear.

Despite its background of dignity, the hand in the early part of the twelfth century, came into disrepute, owing to the profanation of some of its religious purity; so that its use for more than a decade was banned, by the pious Pope Sylvester II, in Rome, in all of the churches. Unison singing, founded upon Greek scales derived from ancient Hebrew airs, was substituted for its use. The method used being the Sistine Chapel Choirs of the present day.

According to historical legend, the great-



A HARPIST OF ANCIENT EGYPT, PLAYING

#### The Harp in History

By Mabel W. Phillips

*Minor* by Bach, this little journey through the orchestra will be especially fascinating. A *fugue* is an old "round" song. The same melody is introduced in succession by one voice of the orchestra after another. The name, *fugue*, comes from a Latin word meaning "flight." The melody passes through the orchestra at different levels and on different instruments. All continue weaving their threads of melody to the mighty climax at the conclusion. The fugue is, consequently, one of the musical forms most difficult to write—and the most interesting to hear, if you know what is taking place. I am sure that even the musically inexperienced among the audiences will be able to follow the absorbing structure of symphonic playing better than they could otherwise do, thanks to the insatiable curious camera which can see what it will, when it will.

John Thomas (1832-1913), known in Wales as "The Peasant Poet" (Chief of Welsh Minstrels), a title conferred on the Aberdare Eisteddfod of 1861, and three decades later Harpist to Queen Victoria, is perhaps the most famed of modern harpists.

#### The Instrument of Romance

THE HARP, perhaps the most poetic and romantic of all musical instruments, makes always a strong appeal to the sensitive imagination. Archaeologists tell us that Berosus, the historian, has left a record of the harp as it was known to the Chaldeans and Babylonians. We seem to have some thought to the perfecting of the music for this instrument which was held in great esteem by all Eastern peoples. A tablet, identified as having been inscribed several centuries B. C., contains a pictorial representation of a group of harpists in the palace of Semiramis, King of Assyria.

From the time of the Phoenicians also made use of large numbers of players in their processions and ceremonials; and King Solomon is said to have maintained a body of four thousand harpists who played in unison with an equal number of trumpeters.

Familiar as was the harp throughout the Eastern world, it was not until it was loaned to the Egyptians to give to it the decorative touches which later were to become so much admired. Some of the costlier Egyptian harps were overlaid with gold leaf and ornately wrought with representations of flowers and grasses. One of these dedicated to the goddess Isis, was so well made that it was here found intact with the three-leaved lotus with pearls formed of multicolored jewels of great value. Engravings of the harp, found upon the walls of centuries-old tombs, delineate with much delicate artistry the caravans of a pleasure loving populace and the triumphal home-comings of kings.

#### Some National Lineages

IT WOULD SEEM that the harp of the earlier Egyptians was quite similar to that of pagan Ireland; as a tablet written by the famed historian Herodotus (500 B. C.) records that "This fertile island contains a great city whose people all excel in handiwork. They are expert in the manufacture of harps, which they sell to the neighboring nations, even to the Gauls." Centuries after Ireland became Christianized, the monks used the harp to great advantage in their educational and evangelical work in the monasteries of their own and other lands.

Despite its background of dignity, the

hand in the early part of the twelfth century, came into disrepute, owing to the profanation of some of its religious purity;

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According to historical legend, the great-



CLARA SCHUMANN

## Woman's Struggle for Recognition in Music

By Marie Wurm

est masculine harpist ever born was a Welshman, named David Owen (David Gareg-wen) to hear whom playing all the fairies gathered from the hills and glens. His early death so grieved the people that they have never appeared in public places since, but they may be heard weeping when the moonlight gilds the waters of the tarts.

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MOZART'S SISTER, "NANNERL"

of the Porta St. Nicolo in Florence, in the year 1390, the latter wife takes part in the discussions on philosophy, morals, medicine, music, and so on.

The old teacher of law, Biaggio Pelacani of Prato, shaves his head at the wisdom and cleverness of the women he discusses.

At that time there existed already a number of renowned women as poets, sculptors, and painters. Two ladies were known to have married for this reason, but they wished to devote themselves entirely to science. One

must go back a long way, to be able to understand how it is that women have had so much difficulty in coming to the front in music, especially in composition. In the first days when women wrote only in convents, we read that the nuns in the convents of Italy had their own orchestras. That was as early as in the sixteenth century. Along with this quite a number of women in those days composed madrigals. If they had not had success, their compositions did not have been handed down to posterity.

The height of writing fugues was reached in 1555, and without hesitation or thought words were at that time added to these counterpoint works, and singers vainly tried to sing them with enjoyment. The famous singer, Pasquale Pasquini, a member of ladies as well as Virgilia Mecotti (1561) was one of them. She conducted all the orchestral performances in the convent of Ferrara, the orchestra being composed of women only.

Feminist Musicians Favored

BUT WE CAN GO BACK still farther to the times when women who composed music or wrote poetry were the pride of the town in which they lived. How charming is the description in the *Diary* of the Villa Alberti, in front

CECILE CHAMINADE

was Cassanda Fedele in Venice, the other was Isotta Nogarolo in Verona. In a book by Giuliano Medic, named "Libro dei Cortegiani," the author says, woman, to be sure, could not compose, but could sing, and that the singer is dead? And here we come to one of the weak points which have all along prevented women's works from becoming popular. Women themselves do not further their own sex's works enough.

Nearly all the great singers have at all times had their own methods and caresses which were not to be imitated. Who can tell if the singer is dead? And here we come to one of the weak points which have all along prevented women's works from becoming popular. Women themselves do not further their own sex's works enough.

It seems the irony of fate that the only compositions which have become known all over the world—becoming almost famous in a certain way—should have been our grandmother's sentimental schoolroom favorite, *The Maiden's Prayer*. I hear some reader ask, "Is that by a woman?" Yes it is, by a girl named Cecile Chamade, who was educated in a convent in Venice. "About your desire of learning to play the monochord, I must tell you, that to make music is only the desire of a vain woman, and I wish you to become the most modest woman that ever lived. If you play badly, it will not give you any pleasure, and if you do not play well, you must despair of ever becoming a good player."

Pietro Bembò wrote to his daughter Eleonora, who was educated in a convent in Venice, "About your desire of learning to play the monochord, I must tell you, that to make music is only the desire of a vain woman, and I wish you to become the most modest woman that ever lived. If you play badly, it will not give you any pleasure, and if you do not play well, you must despair of ever becoming a good player."

The writer of this article compiled, some years ago, a dictionary of music containing the names of all the women composers whose works are published, together with

(Continued on Page 746)





Here the three G's of the bass are put down by the hands muted, and the sostenuto pedal depressed to "catch" their dampers. The intentions of the composer, then, for the first line are easily fulfilled without blur, by the customary use of the damper pedal.

Lack of space permits us to give but a few examples of the use of this too long neglected pedal. But careful study of all the great masters will reveal many similar passages where it can be used to great advantage. The dissolute student will, by a little thought and experimentation, discover for himself many such places. The time and care involved will in the end greatly repay him, and the third pedal will eventually become a part of his technique, study, and performance, thoroughly to be enjoyed by both performer and listener alike.

*Eugen Goussens recently wrote, "I believe that modern music, coming to a standstill in its position has come to an impasse in its development towards 'laboratory atonalism,' and that a return to the romanticism of fifty years ago is imminent and has been already begun."*

### The Gift of Liszt to Grieg

By Eloise Lownsherry

AT THE PEAK of his fame, a master musician, pianist and composer, Liszt loved nothing so much as discovering talent and genius in others, and though hundreds of young artists had sent him their compositions, Liszt had not.

Imagine then, young Grieg's astonishment on receiving, in the year 1868, a letter from Rome, written in French by Franz Liszt, praising Grieg's "Sonata for Violin and Piano," which someone had shown him.

This letter changed Grieg's whole life. For at twenty-five, full of melodic harmonies which were too modern, too dissonant to find either publishers or friends, Grieg was about despair. But Liszt's letter of warm appreciation was shown to the Storiring, or Parliament, of Norway, they changed their minds and allowed their young countryman a yearly pension which meant freedom and the opportunity to compose.

It meant too a trip to Rome to see Liszt! Two unforgettable days for the young Norwegian. For on the first day, Liszt played his "Sonata for Violin and Piano," both parts at once. As Grieg watched, Liszt seemed to be all over the piano at one and the same time, never missing a note, bringing out the full tonal quality of the violin in a truly masterly performance.

On the second day, Grieg carried with him to the old monastery the manuscript of his "Concerto in A minor for Piano." It had just that day arrived from a publisher in Berlin, and he had refined it.

At once Liszt seized upon the bulky parcel under Grieg's arm.

"Oh, now you will play this for me," he beamed.

"Oh, but I couldn't," said Grieg, much embarrassed. "I have not practiced it."

"Very well, then," replied Liszt, smiling at his guest, "I will show you that I, also, cannot play it."

Whereupon he read it at sight, at so fast a tempo that Grieg had to slow him down, and with such ease that he had time to make comments upon it to his listeners, brilliant remarks about his comprehension of it.

So impressed was he with the finale that he repeated it. "When he had finished," wrote Grieg, "he handed me the manuscript and said in a cordial tone, 'Fahren



Spain, torn with internal strife during the last year, is very different from the smaller villages scenes quite similar to the one here shown.  
(Continued on Page 739)

## RECORDS AND RADIO

By Peter Hugh Reed

THE ETUDE



MARIAN ANDERSON

NOVEMBER, 1936

## Spirituals to Symphonies

*A brief survey of Negro Music in America, from the Jubilee Singers and their Spirituals to the playing of Dawson's "Negro Folk Symphony" by the Philadelphia Orchestra*

By Shirley Graham

*The author of this inspirational article is herself a Negro musician of national reputation. Educated at Oberlin Conservatory, where she attracted the interest and encouragement of the leading instructors; at Howard University, of Washington, D. C.; the Institute of Musical Art, New York City; and the Sorbonne of Paris; for three years she was musical director of Morgan College of Baltimore, Maryland; and she has lectured widely on Negro music. Miss Graham's "Negro Folk Symphony" in three acts, of which the composer was her own father, had its world premiere on July 3, 1933, at the Cleveland (Ohio) Stadium, in a spectacular production, with full orchestra, five hundred dancers and singers, and with Jules Bledsoe in the leading rôle.—Editorial Note.*



N. NATHANIEL DETT

with a brilliant performance of Dawson's symphony directed by Dorsey Whiting.

### And Wider Recognition

YET THE TRUTH is that Dawson's *Y* is the third symphony by a Negro, which in the last four years has been played by a reputable orchestra in this country. And one of these symphonists is a woman, Florence B. Price.

Mrs. Price was born at Little Rock, Arkansas, and is a graduate of the New England Conservatory, where she studied counterpoint and composition with Frederick S. Converse. She also had later study under Wesley La Violette and Arthur Olaf Anderson. Her compositions include piano pieces; a piano sonata and other piano pieces; a sonata, a passacaglia and a fugue, for the organ; a string quartet; a quintet for strings and piano; a concerto for piano and orchestra; two symphonic poems; a chorus for voices, organ and orchestra; and the symphony in three movements.

On June 15th, 1933, Dr. Frederick Stock included this "Symphony in E minor" on a program of the Chicago Symphony Orchestra, at the Century of Progress Exposition, which was broadcast. Then, in 1934, the Chicago Musical College invited Mrs. Price to appear as soloist in her "Concerto for Piano and Orchestra." This same number was played by the Woman's Symphony Orchestra of Chicago.

In 1931 The Rochester Symphony Orchestra played the first movement of William Grant Still's "Symphony Espanola." It is direct, challenging. Eagerly the soloist tucked his violin beneath his chin, his bow seemed to leap into motion. As I leaned forward there was a sense of tension, of having experienced it all before. Not the soloing, but the ensemble all those little "turns and twirls" rhythm that seemed attuned to the pulsing of warm blood, a beat as relentless as the beating of a heart. There came to mind the words of Alfred Brendelthoff who, in his "Musik, Tanz und Dichtung," says:

"Here stand these two races facing each other, both highly musical, but reared in different worlds of music. Little wonder that the Spaniards greatly appreciate of these remarkable rhythms and incorporated them into their own music. ... We therefore have, in this way, the union of Spanish spirit and African technic."

Spanish spirit and African technic! Edward Lalo is one of those Frenchmen who, with Bizet, enjoys the prestige of disseminating throughout the world the spirit of Spanish music. Though born and bred in France, he is perhaps more truly the precursor of De Falla than Pichot, J. B. Tardieu, in his book "Manuel de Falla and Spanish Music," writes that the change which occurred at the end of the nineteenth century was not a renaissance, but a getting down to facts.

"Dawson has made himself a master of the white man's most highly developed musical instrument, the symphony orchestra; and as an American musician I am happy to be his interpreter and to welcome him as a brother artist."

The Birmingham Civic Symphony Orchestra closed its season, on April second,

the symphony by any such measurement they would be signalized."

It is not our purpose here to quote the columns which were written in every



FLORENCE B. PRICE

Philadelphia and New York paper about this symphony and about its modest thirty-five-year-old composer. They were representative of all over the country. Marion Bauer, in her "Twentieth Century Music," refers to him as "a Negro who uses Negro music as the basis of his composition in modern vein." She gives as his most important work an "Afro-American Suite," "Africa," for orchestra, and two stage works, "La Guadalope" and "Sahib!"

Neither of the other two symphonies was so widely acclaimed as was Dawson's. Perhaps he was particularly fortunate in time and place. Still's work was played in the winter of 1934-35, in Leipzig, Stuttgart and Berlin, and the critics awarded the second time a Guggenheim Fellowship for continued composition.

No one has made a comparative analysis of the three symphonies, nor is anything like that to be attempted at this time. The first, however, has been seen and score and heard only once of them, but even then those original sheets which were handled clearly that the composer was one who had been carefully trained, had por many scores, and knew instruments. Which stirred the reflection that his parents could sing only spiritually.

Spirituals to symphonies in less than fifty

years! How could they even attempt it? Among her millions of citizens, America can boast of but few symphonies. Delightful piano pieces, songs, marches—yes; but very, very few symphonies.

#### Primitive Backgrounds

HERE ARE behind this seeming phenomenon the natural laws of evolution and development. It is possible to trace that evolution directly from Africa. In our opening paragraphs we have touched upon Africa's influence. It is there that we find it is natural that whenever black men have done what they have left the unmistakable trace of their presence upon the music of that land. And that added color has been for the enrichment of the music.

Secular music of American Negroes developed first in the sections which were colonized by French and Spanish peoples. The West Indies Islands, the shores of the Gulf of Mexico were not subject to the rigors of winter. Nature was friendly. The planters and their slaves had no concern for any ease. Except for the occasional efforts of some zealous priest, the blacks were left undisturbed to follow their own emotional tendencies. That they did follow this is shown by the fact that Africa transplanted may still be found in certain portions of the Virgin and West Indies Islands, Cuba, and northeastern South America. These were not the sections that produced spirituals, but here were rebuilt African instruments, rhythms, and dance patterns in their purest forms.

That this music tends first to instrumental development is attested by many modern works. Henry Cowell, writing in *Modern Music*, January, 1931, said, "Cuba possesses both a highly original Negro folk music and talented cultivated composers who have developed some of the unique features of this primitive material into the basis of a sophisticated style."

It is not mere chance, or even necessarily superior genius, that makes the jazz of Darius Milhaud much more effective than that of his competitors who were working in the same field. It is the result of the opportunity of hearing the black man's music in that environment where it had developed without restraint. He spent two years in Brazil, he explored the islands; he watched the natives dance; and when in 1919 he returned to Paris he invited what he had seen and heard in his cycl of the piano, "Sinfonia Brasileira." In his own publications we, "Le Creation du Monde," Aaron Copland says, "Le Creation du Monde," written in 1923, on a scenario of Blaise Cendrars, treats of the creation of the world according to African legends. Much has been made of the Negro's use, appropriately enough, on jazz. There are a fugue on a jazz theme, a fascinating blues section, and then a long melody over a barbershop chord accompaniment. Milhaud has understood, better than any other European composer, the Negro's contribution to jazz. (Modern Music, November, 1928.)

Much could be said of how this music found its way "up" the Mississippi River and along its tributaries (rivers see strange things); of how it crossed the Atlantic with Williams and Walker, and how finally it became the "Negro spiritual." It is the Negro's use of the expression "jazz" that is of that expression called "jazz." It is from this section that Samuel Coleridge-Taylor took his *Bamboula* and Nathaniel Dett his *Juba Dance*.

The Negro composer is heir to all this, but if he is born in the United States the spirituals are even more definitely his own.

#### The Troubadour Prophets

NO ONE KNOWS just how they came to be called "spirituals." Negroes called them "plantation melodies." There is a story to the effect that slaves received their name. It was in 1871. The little band of ragged Fish students had so charmed the assembly of Congregational ministers and church officials convening at

Oberlin that they had been invited by Henry Ward Beecher to sing at his rich and influential Brooklyn church. Mr. White, teacher of the Negroes, had braved the sneers and ridicule of his associates by getting out a band of colored boys to sing their own simple songs. Now he rejoiced in their triumph. He had a passionate belief in his mission and in the power of this music. What to call this song? Not ministers, certainly. Looked into the future, visioning the trials that would blaze. They are the ones that would reach, he said, "This is our year of jubilee, this is our time for rejoicing and thanking God. We are the Fish Jubilee Singers." Even he could not have dreamed how prophetic were his words.

Of the spirituals and these early Jubilee



THE SCHOOL OF MUSIC, HOWARD UNIVERSITY,  
WASHINGTON, D. C.

#### When Doctors Disagree

WHILE WE DO acknowledge the white man's influence in the making of these songs, there must be a refuting of the claims made by Mr. George Pullen Jackson, in his "White Spirituals in the Southern U. S." of the "influence of 'singing schools' among the mountain whites are most instructive; but his arguments that it is from these singing schools and from New England some books that the Negro learned his spirituals are untenable.

It seems to us that the author destroys the validity of his claim in his opening chapter when he says:

"The fideologer actions of the Southern east will have no part in the consideration. These sections were the territory of the bio-planter and Negro-owner type of patrician American. His culture was foreign-influenced and comparatively urban. His music, what there may have been of it, came in and was artfully imported from abroad and from the northeastern cities of America."

Since he himself says that this was the section of the "Negro-owner," how could those Negroes have taken their music from the mountains, mountain valleys and hill country to the west?" to whom Mr. Jackson devotes his book? The writer also ignores the well-known fact that, even had there been some geographical overlapping, the barriers which prevented any exchange of cultures between the two peoples were not only unsurmountable, but insurmountable. The "Negro-owner type of patrician American" taught his slaves a contempt for the poor, white, which was hardly matched by

the scorn with which the poor white regarded the slave.

Mr. Jackson offers as proof four hundred and forty-nine texts drawn from various hymns of these mountain folks, which are paralleled by lines from Negro spirituals. No one would deny that all the texts of the spirituals are drawn from the Bible. No other has claimed or interpreted that text may be, to make his picture or dramatized, all of the Negro spirituals are related to his understanding of the teachings which came to him from the Christian religion.

Not only was the slave indebted to the white for the texts of his songs, but also in the matter of instrumentation most one recognize European influence. The preface found in many of the collections of Negro spirituals is misleading. In one published by Schirmer in 1918, we read:

"The harmonies are the Negro's own. I have added nothing and have striven to omit nothing. Every note in every voice was written down as sung by groups of Negroes, utterly untaught musically, who harmonize the old melodies as they sing, simply because it is natural for them to do so."

Harmonization is not unknown to the African (see Lamartine's "History of Africa," 1830); but the Negroes who were singing those songs were too far removed from Africa and too close to white American to have retained the delicate subtleties of their native harmonization. For African harmony is complex; "polyphonic parallelism is characteristic of the tone, subdominant and dominant chords, the simple songs heard by the slaves were very easy to catch by ears which had listened for the soft pad of the jangle panther and the whispered hiss of poison snakes.

Kirby, in "A Study of Negro Harmony," *Musical Quarterly*, July, 1930, says:

"Whereas European polyphony the various parts are related closely to each other as well as to the basic part, in these early songs the parts are not so closely related as the different 'harmony parts' are in agreement with the lead, even if they are not at all times in agreement with each other. Thus chordal combinations have arisen which are usually not found in simple European harmony, and the result sounds to the ear much more advanced in design than it really is."

Now this complexity of design offend unlimited possibilities to those musicians who first began singing spirituals. John Words, J. Resonant Jones, Harry T. Burleigh, R. Nathaniel Dett—Negroes all had the advantage of excellent musical training. Johnson was an early graduate from the New England Conservatory and Dett from the Oberlin Conservatory. It is to be remembered that these men earnestly endeavored to present the music of their people, as they had long been accustomed to certain musical traditions. They therefore carefully selected dissonances and smoothed away all which in its strangeness, might seem barbarous and uncouth. To-day, more mature appreciation and understanding by the Negroes themselves have brought about a different attitude towards the "arrangements" spirituals.

*A Master Points the Way*

THESE EARLIER men and their followers had received their inspiration and impetus for work directly from Europe, and two events which took place about 1849 and which were of vast importance in the development of this music. The first was the coming of Antonie Dervik to the New World Symphony.

From 1849 to 1855, Dervik was director of the National Conservatory of Music.

(Continued on Page 723)

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THE ETUDE

# The Chicago Symphony Orchestra

(Founded by Theodore Thomas)

By Florence Leonard

SIXTH IN THIS SERIES UPON GREAT AMERICAN ORCHESTRAS



DR. FREDERICK STOCK

the whole West were to ope a vast and benevolent project. This man was Charles Norman Fay.

#### Fine Seeds are Planted

IN 1881 the Chicago Biennial Musical Festival Association was organized, to give a festival in 1882, with N. K. Fairbanks, George L. Dunlap, Philo A. Otis, Charles D. Hawley, George Sturges and Charles Adams, in charge. In the winter of 1881-2 there was but a short series of concerts in Chicago, but the choir for the Musical Festival was being rehearsed by Mr. W. L. Tomlins. The festival was to be given in May, directly after that of Cincinnati, but with a different program. George Benedict Carpenter was the organizer of these concerts. Thomas was as quick to recognize the musical spirit and the public spirit of Chicago, as Chicago was quick to recognize the musicianship and worth of the Biennial Association. He was a man of great energy, enthusiasm, and generosity, enthusiastic people; and he said, "Chicago is the only city on the continent except New York, where there is sufficient musical culture to enable me to give a series of fifty successful concerts." In accordance with his knowledge of the city, he prepared programs of a good artistic character, and he was well received and at another he introduced to the enthusiastic welcome of Chicago, those two mighty geniuses, Anton Rubinstein and H. Wieniawski.

There had been in Chicago, before this time, several large and excellent church societies, which had helped to form musical taste. These were the Beethoven Club and the Apollo Club, directed, respectively by Carl Wolfsdorf and W. L. Tomlins. These societies gave important performances every year. The Chicago Musical Union was other notable one.

Chicagoans had built, "as a kind of challenge to the world after the fire," a huge Exposition Hall, on the lake front, extending from Adams Street to Madison. For years great conventions and creditable entertainments were held there. The city, however, had the orchestras of New York and Boston, in the singing societies and the early efforts of a few enthusiastic musicians to play symphonic music.

#### Humble Beginnings

IT WAS in 1853 that the Legislature of Illinois incorporated the Chicago Philharmonic Society, and entitled the club in all seriousness, "An Act to Promote the Science of Fiddle Playing."

A few years later, Beethoven's "Fifth Symphony" was performed by this society; and, as one critic reported, the audience how it "like martyrs." Henry Almer was for some time conductor of this pioneer orchestra.

Hans Balatka, a Maravian by birth, from Hoffnungstadt, had come to America in 1849, and when a group of music lovers organized a new Philharmonic he was made conductor of this orchestra till 1868. He was one of the great and admirable souls whose names will be dear to us all.

Russell. He was a most excellent conductor, according to the critics, but his material was deplorably poor, in that these seventy men, who were engaged in many pursuits

besides the alluring one of music, released him but two or three times a month, and meantime were perhaps playing in brass bands, or perhaps not at all. Balatka's playing was correct, musically, and it had also distinction and charm.

Nevertheless, there was something more to be done in Chicago. This same thing was set before the people of Chicago in strong contrast, when Theodore Thomas, making his first tour with his orchestra, played his arrangement of Schumann's *Transcendental* on the night following Bach's performance of an ordinary arrangement of the same composition. The way to become historic, "Thomas swept over the hearer away into cloudland." In 1871 his visit was repeated, and the next season, 1871-2, the Crosby Opera House, which had been handsomely renovated, was for its financial burdens in its early days were borne by many people. Its affairs are now in the hands of the Chicago Orchestral Association. It has an old age pension fund, and carries life insurance on each member of the orchestra; for neither of which enterprises, however, are the players assessed.

Its season is twenty-eight days, and it includes a number of matinees and twenty-eight concerts. In its own hall in Chicago, it gives twenty-Fifth Friday afternoon and Thursday evening concerts (the Thursday evening concerts replacing those which, until the season 1931-2, were given on Saturday evenings); twelve Tuesday afternoon concerts; two Wednesday evenings Popular Concerts on Saturday evenings (formerly Thursdays); and twelve Young People's Concerts on Wednesday afternoons. At the University of Chicago it gives eight Symphony Concerts. Ten Symphony and two Children's Concerts are given in Milwaukee; and occasional performances are given in suburbs and nearby cities.

This splendid organization owes its existence to Theodore Thomas and his far-seeing supporters; but it had its origin, as had the orchestras of New York and Boston, in the singing societies and the early efforts of a few enthusiastic musicians to play symphonic music.

It was to one of these summer concerts that there came a young man from Marquette, Michigan. To the impressions made on his mind at these concerts, Chicago and



THE CHICAGO SYMPHONY ORCHESTRA ON THE ROSTRUM OF SYMPHONY HALL, WITH DR. FREDERICK STOCK CONDUCTING

the munificence of Chicagoans and their ability to recognize Thomas's high qualities of leadership, opened the way for that young man to come into existence. Fay himself, N. K. Fairbanks and Marshall Field each contributed five thousand dollars to this fund. The nucleus of the orchestra was formed of sixty of the players who had so long been under Mr. Thomas's baton—the "regular orchestra"; and the thirty "extra" men were taken

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A Monthly Etude Feature  
of practical value,  
by an eminent  
Specialist

# MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

BLUETTE  
By STANFORD KING

Reminiscent of the summer so recently over is Mr. King's composition written in three-eights. The title "Bluette" is a dreamy waltz, not at all deliberate or dreamy.

Observe that in the first theme the left hand passes over to play the melody notes of the soprano, and also note the slight accent on the second beat of the measure. Melody tones should be given all possible resonance and accompanying chords should be shaded proportionately.

The first theme is quiet in mood never rising above *mezzoforte*. The second section beginning measure 32, after the double bar, is more vigorous in character.

Here the melody appears in double notes in the right hand, played *mezzoforte*, the left hand becomes more active and the mood less quiescent.

The marks of dynamics are important throughout this composition. Consequently try to develop as much contrast and nuance as possible in the performance.

DREAM RIVER  
By CARL WILHELM KERN

Mr. Kern's contribution to THE ETUDE is a composition in three-eights, "How I dream" passing over the left hand. Examination will disclose that the left hand pattern is not difficult in itself. There is only one passing over of the hand.

Practice the left hand passages slowly at first, with well articulated finger action. As speed increases, the fingers should move closer to the keys until at length the passages are played with a rolling motion of the hand and with minimum finger action. The effect, especially if the hand is used as directed, will be almost that of a *glissando*.

SUMMER REVERIE  
By FRANK H. GREY

Casting a glance backward to the golden days of summer THE ETUDE presents *Summer Reverie* by Frank H. Grey. The composition is in three-eights. The left hand, plus the melody notes with the most beautiful singing tone at command, and strive to achieve style and freedom in the melodic line—not forgetting that a melody line should constantly change in "thickness."

The right hand accompaniment which is a broken chord figure, should be rolled rather than fingered.

The second section, beginning with measure 17, establishes a somewhat slower tempo and the character of the music changes. The introspective mood suggested by the sustained chords continues for ten measures, after which the tempo is increased to the first reverie to the end. At measure 42 the tempo broadens and becomes more and more slow until the final measure is reached.

THE LITTLE SPINNER  
By MATHILDE BILBO

Besides being a very interesting little piece, THE ETUDE offers a special interest as a trill study for the left hand. The average student will find a bit of careful practice desirable to develop an even trill, since the trilling fingers used here are 1 and 2, which, being so much heavier than the second fingers, will be played with control. Lacking this control, the trill will sound "top-heavy."

The piece begins *p*, the left hand notes suggesting the monotonous drone of the spinning wheel. Swells and *diminuendos* should be approached as indicated, since these are important in the general scheme of the composition.

It will be noted that the right hand is composed of *staccato* eighth sounds by sustained quarter or half notes. The dis-

tinction should be clear and well marked. Observe also the sustained voices in measures 10 and 12 inclusive. Against these resonant chords Mr. Lemon has set a right hand trill for fourth and fifth fingers, which, in the case of student pianists, will most likely require separate practice. Make the interpretation of this little piece as descriptive as possible.

DAWN IN NORMANDY  
By JEAN RIBERT

This waltz, by Jean Ribert, is to be played at slow tempo and with decided *rubato*. Descriptive in style, its musical purpose is to paint a picture of sunrise in Normandy.

The first section is most atmospheric and conveys the peace and quietude of misty morning meadows.

Observe that the first section is in C minor. The second, beginning measure 17, is in F major, and here the tempo increases perceptibly.

The section beginning with measure 49 again holds the rhythmic line throughout the piece. The second section of the left hand falls into the half note between the second and third notes of the legato style, in order to simulate musically the rising of the sun. The third section measure 57 the sun breaks through, from this point *accelerando* and *crescendo* are in effect until the climax is reached at measure 61.

The close of the composition is a repetition of the first theme in octaves, followed by the short *Coda* played *snorrendo*.

FRAGMENT  
By LAMONT GALBRAITH

If the reader is of the increasing company of those interested in the popularization of music by talented American composers, he will find this guide of especial interest. It includes an illuminating biography of the composer appears at the head of his composition in this month's issue of THE ETUDE.

An effective syncopated rhythm—three against two—holds the rhythmic line throughout the piece. The second section of the left hand falls into the half note between the second and third notes of the legato style, in order to simulate musically the rising of the sun. The third section measure 57 the sun breaks through, from this point *accelerando* and *crescendo* are in effect until the climax is reached at measure 61.

Give the left hand chords plenty of resonance, but without obscuring the melody tones of the right hand. The second measure 57 the sun breaks through, from this point *accelerando* and *crescendo* are in effect until the climax is reached at measure 61.

The close of the composition is a repetition of the first theme in octaves, followed by the short *Coda* played *snorrendo*.

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THE GEISHA GIRL  
By MATHILDE BILBO

The Geisha, graceful dancing girl of Japan, is a most source of interest to visitors in the land of the rising sun. It is a fact that the Geisha girls will be greatly delighted as a trill study for the left hand. The average student will find a bit of careful practice desirable to develop an even trill, since the trilling fingers used here are 1 and 2, which, being so much heavier than the second fingers, will be played with control. Lacking this control, the trill will sound "top-heavy."

The piece begins *p*, the left hand notes suggesting the monotonous drone of the spinning wheel. Swells and *diminuendos* should be approached as indicated, since these are important in the general scheme of the composition.

It will be noted that the right hand is composed of *staccato* eighth sounds by sustained quarter or half notes. The dis-

tinction should be clear and well marked. Observe also the sustained voices in measures 10 and 12 inclusive. Against these resonant chords Mr. Lemon has set a right hand trill for fourth and fifth fingers, which, in the case of student pianists, will most likely require separate practice. Make the interpretation of this little piece as descriptive as possible.

Let the left hand *staccato* be brittle and against the *legato* of the right hand, and the short double note, until they can be played lightly and without effort. The tempo remains *moderato* throughout.

FRAGMENT  
By ABRAM CHASINS

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FRAGMENT  
By LAMONT GALBRAITH

This arrangement for piano of the theme from Beethoven's "Sonata in C Minor for Violin" is notably done by M. Montebello, a fine pianist and composer. One's objectives should be to give to the theme the character of a violin, and to remember that piano requires for the pianist the represent the bowing of the violin.

The performance of the "turn" at measure 7 is written out in full in the lower margin. Naturally the same treatment is given to the turn at measure 15. Digital dexterity is required of the right hand from measure 33 on. These passages are to be clearly articulated though subdued, so as not to encroach upon the *legato* melody of the left hand.

The final measures are played *anando* (dying away) and the chords are bound together by effective use of the pedal.

THE SEE-SAW  
By ELLA KETTERER

A tuneful six-eight melody is this. Miss Ketterer, for novices in the first grade, it remains in five-finger position throughout and is built on obvious patterns (melody and rhythm), which make it a good study text. Words help to create a certain atmosphere.

PATTER OF THE RAIN  
By ABA RICHTER

A study in *staccato* (wrist preferred). Occasional *legato* passages offer nice contrast in this little piece. The wrist stroke should be short and snappy. Make certain that the effort is expended in the movement of the hands to the right of the measures.

Hold to a steady tempo throughout and make the performance of this music as graceful as possible.

HUNTING SONG  
By F. MENDELSSOHN

This piece of THE ETUDE presents one of the most popular of Mendelssohn's "Songs Without Words." Used as a concert study by great artists, it should be played as a solo piano study.

Play the *Introduction* in dashing, free style, rolling the groups in sixteenths, and according plenty of resonance. The hunting horns—the E's—in the upper voice should crackle throughout, and a nice distinction should be made between the two-note slurs and the *staccato* which

BROOKLET'S SONG  
By WILLIAM BAILES

This Grade 1 Melody employs both *staccato* and *legato* notes in the right hand against the broken chord *legato* accompaniment in the left.

The second section is *staccato* for both hands and is followed by a *riten.* of the first theme, D.C. *al fine.*

IN A SEA CRADLE  
By LILA PHILLIPS

The left hand of this piece, when shared

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue



## Credit for Music

This problem, I am sure, is one many teachers are finding it necessary to meet, especially with pupils of limited musical training.

With these pupils, the excuse for non-attendance is usually lack of money for practice, and in many cases less, is

"I had so much home work that I

had no time to practice."

Music, instrumental music, at least, has a definite value, and it is to say, if pupils take piano, they take it.

It is not allowed no credit for it, as for other subjects.

I am aware that the way to make up for this is to give a good public sentiment, but that does not help the pupil, and it is not what he will not "pass" unless he is up to the school work; whereas money is not to be given up.

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It is not allowed no credit for it, as for other subjects.

I am aware that the way to make up for this is to give a good public sentiment, but that does not help the pupil, and it is not what he will not "pass" unless he is up to the school work; whereas money is not to be given up.

Music, instrumental music, at least,

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# Gala Days with Liszt at Weimar

By F. W. Riesberg, A.A.G.O.

ONE OF THE FEW REMAINING PUPILS OF LISZT

F. W. Riesberg was born April 8, 1863 at Norwich, New York. He was graduated from the Leipzig Conservatory in 1883 and later studied with Schawinka and Franz Liszt. He made his debut as a pianist at the Leipzig Gewandhaus in 1883. He made many appearances as a pianist, organist, and also became well known as an organist (Associate American Guild of Organists) and accompanist. For many years he was a critic on the Musical Courier.—Editor's Note.

"IT'S BETTER not to remember so much, than to remember so much wot ain't so," wrote Josh Billings, American humorist of the peaceful '80s. So much happened during three summers with Liszt, there is no need of "remembering things wot ain't so." With this in mind, we proceed.

It was the period of Rosenthal, d'Albert, Friedheim, Siloti, Weingartner, Sauer, and the American pupils, George Liebling, Carl V. Lachmund, Robert Martin, George Alexander, and other known pianists.

A Thanksgiving Day reunion of the American Colony of Leipzig, at Hotel De Prusse, was the occasion of meeting Anna Verhulst, Hollandish court pianist, a fairily figure of six feet and four inches. This young woman had learned the "Piano of Liszt," leading to an introduction and subsequent amblings through the polka and waltz of the period. On a later call she gave me a card of introduction to *Der Meister*. Carl Reinecke, conductor of the famous Gewandhaus. Companions, all kindly gave me a letter; so on a bright June morning I started for Weimar, sixty miles distant. At the door of the Liszt hallway in the Hofgärtnerie (now the Liszt-Museum), his valet made me enter. Seated at a desk was *Der Meister*, and there comes a vivid recollection of first lest he should lose his feet slippers as he rose.

Having been previously instructed as to proper procedure, I kissed his extended hand and presented my introductions. And there was instant recognition. And his first words of rating his bowed-phrases and bitching them on the very useful wurt just above his nose. He talked a thickish German, and was kind but brief. "Kommen Sie morgen um vier Uhr (Come tomorrow at four o'clock)," said he, this being an



LISZT'S FUNERAL PROCESSION

When Liszt was buried, on August 3rd, 1886, thousands journeyed to Bayreuth to pay homage to his great services to musical art and to humanity. In America many of his friends and admirers went into a period of mourning.

sixth rhapsodies; the Bach-Liszt *Prelude and Fugue* in A minor; Henselt's *Cradle Song*; and Gottschalk's *Tremolo ("that der amerikanische Beethoven")*, said *der Meister*.

## Enter a Master Pupil

EUGEN D'ALBERT joined the class for the second summer, having come direct from Hall-Richter in Vienna, who recommended his genius, both as a pianist and a composer. D'Albert, son of the Frenchman, Charles d'Albert, and a German mother, was born in Scotland, but vehemently resented being called a Scotchman. "Because a cat happens to be born there, even," said he, "does that make it a cat of Scotland?" His introduction to the Liszt class was made when he was playing the *Prelude and Fugue* in E major from the "Well-Tempered Clavichord." At the close Liszt asked d'Albert if he could play this Fugue in E-flat minor, which he did. Then *Der Meister* asked further if he could play it in C major, and he did, with seventeen-year-old d'Albert, who did it impeccably.

All of that summer d'Albert's participation produced sensations. He could play everything with sovereign technic and spontaneity. Following a lesson he said to Liszt and me, "Come along, I have something at home." We climbed to his modest, sun-dappled room, where he plunged at once into something unknown to us. "Bach, of course," said we, "No." "Then Handel, Scarlatti, and the Englishmen of the period," agreed we. "Anyway, one of the classics, but modernized," we continued. "Not at all," smiled the impishly-eyed Eugen. Following the *Fugue in five voices*, and vast proportions, he said, "That is my 'Suite,' opus 1." To this day I frequently hears the *Allegro* and *Gravote*.

After composing an overture for orchestra, songs, and other pieces, he tore them



A NEW LISZT MEMORIAL IN HUNGARY  
In commemoration of the fiftieth anniversary of the death of Liszt, this memorial has been recently dedicated at Eisenstadt in Hungary.

## FASCINATING PIECES FOR THE MUSICAL HOME

### BLUETTES

The *bluette* is the French name for the bachelor button or the cornflower, which may be blue, white, red or claret in color. In France one sees the blue varieties with red poppies in swaying fields of golden wheat. This charming waltz, in the style of the *Adagio Ballet*, is Stanford King's idea of the rhythm of the enchanting flower-dotted fields of France. Grade 4.

STANFORD KING

## DREAM RIVER

Grade 3½.

Moderato espressivo M. M.  $\text{♩} = 66$

CARL WILHELM KERN, Op. 692

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*THE ETUDE*

## THE LITTLE SPINNER

Grade 2½.

Moderato M.M. = 84

CEDRIC W. LEMONT, Op. 65, No. 2

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# DAWN IN NORMANDY

## RECITAL WALTZ

Even though you have never been to France you are not denied the dream of the lovely Norman countryside with its round-cornered castles and their zigzag lines breaking through the morning mists over the long meadows dotted with peaceful cattle. This piece is fluently written and the harmonies must float into each other. Grade 3½.

JEAN RIBERT

Valse lente molto rubato M. M.  $\text{♩} = 104$

mf parlante

simile

ten.

Piu mosso

mf parlante

ten.

Like rising mists  
Les brouillards qui motent

ten.

The sun breaks through  
Le soleil qui perce

accel.

mf

50

55

60

ff

70

75

80

smorzando

rall.

ppp

# SUMMER REVERIE

## IDYL

FRANK H. GREY

Moderato cantabile M. M.  $\text{♩} = 84$

mp

cresc. 10

rit. 15

a tempo

20

28

D. C.

mf

25

Grade 4.      **Moderato M.M.  $\text{♩} = 84$**

## THE GEISHA GIRL

MATHILDE BILBRO

Moderato M.M. ♩ = 84

Grade 4. **Moderato** M.M.  $\text{♩} = 84$

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THE STUDI

Copyright MCMXXVIII by Oliver Ditson Company  
NOVEMBER 1936

70.

# PRELUDE, IN E<sup>b</sup> MINOR

NO. 14

Abram Chasins was born of Russian parentage in New York City in 1903. Like Leo Ornstein and other young American modernists, he was at first a pupil of Bertha Fearing Tapper. Later he won scholarships at the Ethical Culture School and at the Institute of Musical Art in New York City. After a course with Richard Epstein, he studied with Ernest Hutcheson and Rubin Goldmark at the Juilliard School of Music. Mr. Chasins has been a member of the faculty of the Curtis Institute of Philadelphia and many of his works have been played by foremost pianists.

Grade 5. **Andante espressivo** M.M.  $\text{♩} = 76 - 84$

ABRAM CHASINS, Op. 12, No. 2

International Copyright secured

70.

# SWEET LAVENDER

## GRACEFUL DANCE

This very grateful and playable piece, by a successful American composer, will contribute unusual musical interest to the work of pupils who are seeking pieces to brighten up their repertoires. Grade 3½.

Moderato M. M.  $\text{♩} = 128$

J. LAMONT GALBRAITH

# MASTER WORKS

## HUNTING SONG

This Mendelssohn "Hunting Song" is one of the finest of the "Songs Without Words." Here is suggested for us the spirit of the horses, the hounds, the gold and scarlet foliage, the rush of the chase, and the sound of the hunters' horns. Mr. Josef Hofmann has frequently played this number with an eloquent and thrilling interpretation.

Grade 6. Molto allegro e vivace M. M.  $\text{♩} = 116$

FRAGMENT  
FROM VIOLIN SONATA IN C MINOR

This excerpt, from the second movement of one of the most lovely of Beethoven's violin sonatas, makes an unusually fine piano number. Moritz Moszkowski included this in a number of transcriptions which many teachers and students have found extremely useful.

L. van BEETHOVEN  
Arr. by M. Moszkowski

Grade 5. Adagio cantabile M.M. = 63

710

THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE THIEF

Words and Music  
by ARTHUR A. PENN

Moderato con moto

1. As down a green by-way I wandered at ease, I met a gay  
 2. 'Tis she who has robbed me, And that's why I sing: 'Was ev-er a  
 gal-lant who sang to the breeze; And this was his song as he strolled on his way: 'Was ev-er a rob-ber so  
 rob-ber so wel-come in Spring? I count-ed my loss-es when she did de-part, And  
 wel-come to - day?" 2. So bold - ly and brave - ly I stopped the young blade, for a rob-ber in day-light never  
 stout heart dis - mayed. He laughed at my ques-tion and said, "I'm a - fraid My song hath mis - led you! I  
 know a love-ly maid: found, to my pleasure, She had stole a-way my heart!"

After 1st verse only

cresc.

poco accel.

poco rit.

f a tempo

colla voce

ten. f poco

rit.

D. S. rit. After 3d verse rit.

mf a tempo

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# JESUS, DO ROSES GROW SO RED?

GEORGE B. NEVIN

Andante religioso

Con molto express.

rit. a tempo

Je-sus, do ros-es grow so red Be-cause Thy ho-ly blood was shed? Do lit-tle birds that

rit. a tempo

rit. a tempo

sing and fly Make Thy cross al-ways in the sky? This snow-white lamb that plays with me, Is it, o

rit. a tempo

con molto express. molto rit. più tranquillo

Lamb of God, like Thee? Is it, o Lamb of God, like Thee? Is it, o Lamb of

colla voce

molto rit. più tranquillo

a tempo

God, like Thee? Deep in the pool I see the skies; Are they the blue look of Thine eyes?

a tempo

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THE ETUDE

p

And wa-ter, sing-ing as it falls, Is it like Thy sweet voice which calls, rit. molto rit.

colla voce

mp a tempo

Do-lor-ous is the sound of the rain, And see Thee al-ways all my days? Calls me to love, —

a tempo

portando

calls me to praise, Calls me to see Thee all my days? rit.

do not hurry

Explanation of Signs:

Down Bow. Up Bow. W. B. Whole Bow.

Allegro fingerings. Prepare

the slide in the last played bow.

Slide in the manner of a glissando.

Drop the tone at once. > Accent.

Breathe with the bow (and continue in the same bow).

vibrato

Violin

Adagio

pespressivo

mf

v

cresc.

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Sw. Sw. Vox. Celeste & Viol. d'Orch.  
 Prepare Ch. Flutes 8' & 4' to Sw.  
 Ped. Bourdon 16' to Sw.

**MOONLIGHT**

J. FRANK FRYINGER

Andantino M.M.  $\text{♩} = 42$

Manuals

Sw. Ch. rit. a tempo

Pedal rit.

a tempo

Fine Disinvoltuato  
 mfp Sw. Fl. 8' & Strings  
 Ch. Clarinet coupled to Sw.

rit. a tempo

molto rit. D.S. §

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# 'MID THE TULIPS

Moderato e grazioso M.M.  $\text{♩} = 138$

SECONDO

MONTAGUE EWING  
Arr. by R. Spaulding Stoughton

Moderato e grazioso M.M.  $\text{♩} = 138$

SECONDO

MONTAGUE EWING  
Arr. by R. Spaulding Stoughton

più legato

mf rit.

a tempo

D.C.

# 'MID THE TULIPS

Moderato e grazioso M.M.  $\text{♩} = 138$

PRIMO

MONTAGUE EWING  
Arr. by R. Spaulding Stoughton

Moderato e grazioso M.M.  $\text{♩} = 138$

PRIMO

mf

poco dim.

mf

mf

mf più legato

a tempo

rit.

D.C.

Fine

## PROGRESSIVE MUSIC FOR ORCHESTRA

## STAND BY THE FLAG

R. M. STULTS  
Arr. by W.H. Mackie

Violin

Piano

Bass "Hail Columbia" *mf div.*

Red, White and Blue

CORNET in B $\flat$ 

## STAND BY THE FLAG

R. M. STULTS

E $\flat$  ALTO SAXOPHONE

## STAND BY THE FLAG

R. M. STULTS

## CELLO or TROMBONE

## STAND BY THE FLAG

R. M. STULTS

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

THE SEESAW

ELLA KETTERER

Grade 1. Allegretto M.M.  $\text{♩} = 72$

See-saw, now hold on tight-ly for down we go, Push your foot as you touch the ground,  
 Then up high you will soar. See-saw, don't mind the bumps, they are fun, you know,  
 Don't let go or you'll tum-ble off, Now go down-ward once more. See-saw high, See-saw low.

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Grade 1½. Allegretto M.M.  $\text{♩} = 116$

PATTER OF THE RAIN

ADA RICHTER

Can't you hear the pit-ter, pat-ter, pat-ter of the rain? Fall-ing light-ly, fall-ing gen-ly  
 on the win-dow pane. Call-ing all the pret-ty flow-ers from their win-ter sleep,  
 Wake up, wake up, wake up, wake up from your era-dle deep. Pit-ter, pat-ter, pit-ter, pat-ter,  
 Can't you hear the rain? Pit-ter, pat-ter, pit-ter, pat-ter on the win-dow pane.

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THE ETUDE

BROOKLET'S SONG

WILLIAM BAINES

Grade 1. Allegretto M.M.  $\text{♩} = 108$

See-saw, now hold on tight-ly for down we go, Push your foot as you touch the ground,  
 Then up high you will soar. See-saw, don't mind the bumps, they are fun, you know,  
 Don't let go or you'll tum-ble off, Now go down-ward once more. See-saw high, See-saw low.

Fine

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IN A SEA CRADLE

LILA PHILLIPS

Grade 2. Andantino M.M.  $\text{♩} = 69$

Can't you hear the pit-ter, pat-ter, pat-ter of the rain? Fall-ing light-ly, fall-ing gen-ly  
 on the win-dow pane. Call-ing all the pret-ty flow-ers from their win-ter sleep,  
 Wake up, wake up, wake up, wake up from your era-dle deep. Pit-ter, pat-ter, pit-ter, pat-ter,  
 Can't you hear the rain? Pit-ter, pat-ter, pit-ter, pat-ter on the win-dow pane.

mp with a gentle rocking motion

simile

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# How to Play the Harp

By MELVILLE CLARK



A BOOK THAT TEACHES HOW TO PLAY AN INSTRUMENT WHICH PROVIDES BEAUTIFUL AND WELCOME MUSIC IN THE HOME, THE CHURCH, OR THE CONCERT HALL

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The book contains interestingly known virtuous and a noted authority, had as collaborator in the preparation of this volume, the late Van Vechten Rogers, harpist, who also posed for the photographs that were used to make the clear, helpful illustrations which add so greatly to this book's value to self-help students.

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## Christmas Greetings

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One Year's Subscription to  
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THE ETUDE MUSIC MAGAZINE  
Theodore Presser Co., Publishers, 1712 Chestnut St., Phila., Pa.

composition, *La Poule* (The Hen), testifies, Rimsky-Korsakoff of Russia, wrote "Le Coq d'Or" (The Golden Cockerel), a satirical fairy tale ballet-opera; and, with further reference to Saint-Saëns, it is in his gruesome tone poem, *Douze Macabre*, that the crowing cock at dawn, dispels the grim dancers of the foul, and another familiar fable of the goose, appears in a fearful story entitled, "The King's Children," scored by Humperdinck.

Returning to woodland friends, we hear *Ye Birds Without Number*, from Leoncavallo's "I Pagliacci (The Clowns)," as sung by the New York City Concert of Friends. The Low Advance Offer from Aply to Order Placed Now, with Delivery to be Made When Finished.

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## Letters from Etude Friends

### A Christmas Story Program

To THE ETUDE: In order to make our monthly recital in December more interesting we built the program around a story. The press notice was:

"On Saturday evening Lawrence Franklin, a violin pupil of Mr. Ulrichs Burke, will present a Christmas program, assisted by Mrs. Franklin's piano pupils, an alto horn player, and Mr. Osman Ingraham, playing clarinet and French horn. The program will be built around a story."

"Lawrence sets the stage by playing *A Snowy Christmas Eve*. We see a little girl rocking her dolly to sleep while she waits for Santa Claus. Norma Jean Barker takes the stage to sing *My Dolls* by Elizabeth McLean and *Little Girl in the Dark* by Ethel Ears. While singing her dolly to sleep, the little girl also falls asleep and dreams. A duet, *The Sandman* by Ronald McFarland and Mrs. Franklin, and *The Dreams* by Bobby McFarland, are heard. The child's dreams continue as she goes to sleep in a toy shop, where the toys come to life and parade for her. Thomas Armstrong plays *In a Toy Shop*, and Louis Burton plays *Tyland Parade*.

"Singing as the sleeping girl is awakened by the sounds from a church service next door to her home. This is told in music by Lawrence playing *The Awakening*, Francis Smith playing *In Church*, and *The Chapel Bell*, also by Lawrence. As she awakes, she hears voices from the music of the Christmas story—Bethlehem. In the quiet of the night, the shepherds watch their sheep and studying the heavens when the brilliant new star appears, the angels and the wonderful message of the baby Jesus. *Joy to the World* is played by Helen Gardner and Mrs. Franklin; *Silent Night* by Elizabeth Ears; *Star of the East*, Betty Smiley, clarinet; Joe Hunt and Paul Franklin, horns; Jimmy Smiley, piano; *Hark, the Herald Angels Sing*, Paul Franklin; and *The Angels Song*, Lawrence Franklin."

Luled to sleep again by the Christmas music, the little girl is once more awakened by the arrival of Santa Claus. My youngest child, Clifford, in costume took the part of Santa Claus. He was a great hit and received in one of my Etudes, after which he distributed candy. Several other pieces were from old Etudes. Four year old Norma Jean Barker, who sat in front rocking her dolly, obligingly shut her eyes and opened them when bigger sister, Lois, the reader, whispered to her to do so.

Mrs. DORIS FRANKLIN

### Voice Questions Answered

(Continued from Page 737)

and can start a phrase "in the middle of the note, with fine quality, on an upper note, flat or sharp, and the middle note, again from Mendelssohn's masterpiece, could be made to sound like a solo in a concerto preceding the piece. *Dear dear, all ye people*, is a good example of this. The power to sustain a slow, considerable crescendo in an emotional vocalise, who has tried to hold it, will present a present situation in the movement of the drama can make a woman, though she may be published in the best publications, a real star. On hearing of the "Biographical Catalogue" which the writer of this article had compiled, the then Director of the Musical Department at the (Royal) State Library in Berlin, Dr. Fred. W. Altmann wrote to me as follows: "It would be most deplorable if it were not made possible for you to have your 'Dictionary of Women Composers and Music Authors' published. For bibliographical research your work is quite indispensable. You have, indeed, proved in many cases, that under the cover of only the initials before the surname, a woman's Christian

## Woman's Struggle for Recognition in Music

(Continued from Page 687)

their biographies, the complete list of their works, the price of each work, names of the publishers, and a list of addresses of those who are still among us. Even a catalog of the names and works of those women who have written books on music is not forgotten.

### Composers Not Colleagues

IT only needs to declare that amongst these women there should be none whose works come up to the standard of the highest inspiration and technical knowledge in musical form of many a male composer. The direct result of this is that women friends, and to pay with their own money for the publication of works for which they were not lucky enough to find publishers. This is a common practice to go on begging musicians to accept their compositions, and will give a good deal of trouble to those who would call "each other's friends."

That there are some in a good deal of

injustice done, as to preferring only prominent names, is proved by an amusing anecdote. *Endings of the Periods*

In this little book, this does not concern itself so much with the works of the composers, but with the lives and personalities. The biographies are told in excellent style, and the great number of excellent British writers in the field. In the Collected English critic and lexicographer, several of whom are mentioned, the author may be, we want to know better the character of the women composers, and inevitably we feel that to know what he thinks of them, we must be told in quite trivial matters such as the date of birth, and where, and when, bring us a little nearer to the truth. The author has first-hand information on these masters gets him to come by with every year that passes."

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by the sounds from a church service next door to her home. This is told in music by Lawrence playing *The Awakening*, Francis Smith playing *In Church*, and *The Chapel Bell*, also by Lawrence. As she awakes, she hears voices from the music of the Christmas story—Bethlehem. In the quiet of the night, the shepherds watch their sheep and studying the heavens when the brilliant new star appears, the angels and the wonderful message of the baby Jesus. *Joy to the World* is played by Helen Gardner and Mrs. Franklin; *Silent Night* by Elizabeth Ears; *Star of the East*, Betty Smiley, clarinet; Joe Hunt and Paul Franklin, horns; Jimmy Smiley, piano; *Hark, the Herald Angels Sing*, Paul Franklin; and *The Angels Song*, Lawrence Franklin."

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Maurice Dumessun, French pianist, conductor, teacher, author and lecturer, long familiar with American life and affairs, writes in a highly entertaining fashion on music in the French capital.

**MUSIC STUDY IN PARIS TO-DAY**  
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**A NATIVITY PLAY**  
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**OTHER INTERESTING ARTICLES** by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

## Next Month

THE ETUDE for DECEMBER 1916, brings its Readers a Gaily Christmas Issue Full of Live Musical Interest



Alexander T. Gretschmanoff

### REFLECTIONS FROM A BUSY MUSICAL LIFE

Alexander T. Gretschmanoff, one of the foremost Russian masters, in an exclusive conference for THE ETUDE tells the fascinating story of his unusual career.

### SENTIMENT VERSUS SENTIMENTALITY

Rudolph Ganz, Swiss-American piano virtuoso, and brilliant raconteur, talks on "Sentiment versus Sentimentality," in a way that will captivate readers.

### MUSIC STUDY IN PARIS TO-DAY

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OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

## Musical Books Reviewed

### Lives of the Great Composers

THE volume contains interesting sketches of twenty-nine outstanding composers, with a brief history of their lives and their works, for those who desire to carry their studies further.

The composers discussed are Bach, Beethoven, Brahms, Bruckner, Chopin, Debussy, Dvořák, Elgar, Gluck, Haydn, Liszt, Mendelssohn, Moussorgsky, Mozart, Paganini, Rossini, Schubert, Schumann, Wagner, and Weber. There is also a chronological chart with a group listing of the reigning Kings and Emperors.

In this little book, this does not concern itself so much with the works of the composers, but with the lives and personalities. The biographies are told in excellent style, and the great number of excellent British writers in the field. In the Collected English critic and lexicographer, several of whom are mentioned, the author may be, we want to know better the character of the women composers, and inevitably we feel that to know what he thinks of them, we must be told in quite trivial matters such as the date of birth, and where, bring us a little nearer to the truth. The author has first-hand information on these masters gets him to come by with every year that passes."

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Maurice Dumessun, French pianist, conductor, teacher, author and lecturer, long familiar with American life and affairs, writes in a highly entertaining fashion on music in the French capital.

### A First Glimpse of Great Music

Written by F. H. Elliott  
Written by F. H. Elliott—the "plain man" who listens to music for the pleasure it gives him, this volume sets forth in a simple, lucid, and direct manner some suggestions which will help him to explore the world of music and to understand it in a maze of technicalities. The various parts of the book are presented in the easiest possible manner, and the author deliberately avoiding detailed analysis, in all his discussions, gives the reader a broad panoramic view of the music world which will be of great value to those who desire a closer study of its realms to be found there.

Price, \$1.25  
Publishers: David McKay Company.

**MUSIC OF THE ORIENT AND OCCIDENT**  
By MARGARET E. COINS

The author has written this book as a series of talks towards mutual understanding. She is a Britisher, who has been in India for twenty years, and who has written a book on the life of a woman in India.

The nomenclature of Hindu mysticism is, to say the least, involved, and Miss Cousins was compelled to use the name of the book, *Music*, she tells us, "is the best name that I can think of for the youngest in the Occident." She also states that the book is not intended for a group of devotees, who look upon music as a transmutation of flesh, and who use it as a source of song for the attainment of satori.

The book contains also chapters upon Russian music, and upon the Orient and Occident, point. All in all, it is a very novel presentation of the Orient and Occident, of real interest to all who are curious about the music of the East.

Price, \$1.95  
Price, \$2.00  
Publishers: B. G. Paul & Co. (Madras), India's American representative, The Anchorite Press.

Music is international; there should be

music festivals for the women composers, each year in a different town and country.

A musical library, of only women's compositions and books on musical subjects, and so on, might be founded.

A perusal of the writer's "Musical Directory" will give proof of the enormous amount of ideas and material contained, as well as energy, which women have given to musical art; but, alas, the "Directory" has not yet found a publisher. Let us have music festivals, where women could come forth with their best works; but let us also not forget that women have given to us, leaving us their highest contributions: Clara Schumann, Fanny Hensel, Ingoborg von Borsig, Sophie Menter, and hundreds of others, and very much older women pioneers.

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